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CONTENTS

Editorial Announcement	1
JOHN F. LATIMER: America's Battle of the Books, Part I	1
LAURA B. VOELKEL: Money Talks	4
Reviews	6
V. de Falco, <i>Menandri Epitrepontes</i> ; E. della Valle, <i>Menandro, I Contendenti</i> (Post); A. Stenius and T. Cutt, <i>Imperial Rome</i> ; Mlle. Plaut, <i>Greek Life in the 5th Century B.C.</i> (Sweet); A. Brelich, <i>Die geheime Schutzgottheit von Rom</i> (Evans); A. H. Armstrong, <i>An Introduction to Ancient Philosophy</i> (Solmsen).	
C. A. A. S.: Announcement and Program of Autumn Meeting	9
Recent Publications	10
Notes and News	12

EDITORIAL ANNOUNCEMENT

The publication of this issue, the first of Volume 45, is marked by a number of changes in the editorial staff of THE CLASSICAL WEEKLY.

The first of these is temporary in nature. Our Associate Editor, Professor Edward A. Robinson of Fordham University, is the recipient of a Guggenheim Fellowship for the academic year 1951-1952, during which time he is on leave from both his teaching and his editorial duties. In his absence, the post of Associate Editor will be held by Dr. Ellenor Swallow of Barnard College, who has served for the past two years as Assistant Editor.

After an absence of more than eight years, Professor Lionel Casson of New York University has returned to the staff of the WEEKLY as a Contributing Editor. He is in charge of the newly re-established "Recent Publications" department; many of our readers will recall that he was one of the two scholars who jointly conducted the original department in *CW* 33-36 (1939-1943).

Dr. Waldo E. Sweet of the William Penn Charter School has been advanced from Assistant to Contributing Editor; he will continue to be concerned particularly with the interests of our colleagues in the secondary schools.

In addition to his duties as Assistant Editor of *CW*, Professor Stanislaus Akielaszek of Fordham University will serve the C. A. A. S. during the current academic year as its Secretary for Distribution of Publications, thus relieving the Editor of a difficult and essential task.

To all these colleagues, and to Professor William H. Stahl of New York University, whose appointment as Contributing Editor was announced last March, the Editor expresses his warm thanks for their able and generous assistance.

H. L. L.

AMERICA'S BATTLE OF THE BOOKS*

PART I: INTRODUCTION

In the course of a recent article on the importance of language study in American education¹ the author makes use of a long established technique: in setting forth arguments in support of his thesis he uses opposing arguments as a point of departure. Thus, after giving a historical

* This paper was read at the Autumn Meeting of the Classical Association of the Atlantic States, at Atlantic City, N. J., on November 25, 1950.

¹ W. E. Brown, "I Would Have You All Speak with Tongues," *American Association of University Professors Bulletin*, 36 (1950) 249-261. Henceforth cited as *Brown*.

résumé of the reasons why knowledge of the "Great Tradition" of our own civilization is a prime essential in modern education, Mr. Brown says:

Many people will admit this much, but go on to say: "But does that make it necessary to study Latin and Greek? Can't we read all that the Romans and Greeks had to say in translations?" To this objection may also be added the favorite argument that Latin and Greek are so difficult that a student never actually gets far beyond a muddled involvement with declension and conjugation, and hence gets no benefit of actual communication with the thought of the authors he ostensibly "reads."²

These two objections, as every classics teacher knows, are no conjectural straw men set up to illustrate a certain technique or to provide a target for the exercise of academic prejudice. But what many teachers of the classics may not realize, despite their own familiarity with these arguments, is that they constitute the two objections most recurrent in the history of classical education. They were not heard for the first time by American teachers in 1930 or 1900, nor even in 1850 or 1800. They began to be heard by the middle seventeen hundreds, and within fifty years they had become almost commonplace. Just before the outbreak of the Revolution, for example, Isaiah Thomas printed in the *Royal American Magazine* an anonymous article entitled "On the Obscurity of DEAD LANGUAGE, and the sufficiency of the English writings to establish a Class, equal to the Ancients."³ The writer's main points may be summarized as follows (they are numbered for later reference):

1. The knowledge of the ancients in abstruse sciences was limited, because few arts are carried to perfection by their first inventors. Modern man, by study, can begin where the ancients stopped and advance knowledge still further without the delay of beginning at the original. This, and not any superior excellency in mind or body, explains the great improvements made by moderns in the arts and sciences.

2. Men of learning command great respect. But this respect is often perverted from its proper foundation and transferred to the ancient predecessors whose work the learned man uses to perfect his own labors. Hence in great measure arises our veneration for the ancients, whose writings, great as they are, cannot compare with those of today.

² Brown 252. Essentially the technique is as old as the Attic orator Antiphon and may have been originated by him, or by Corax or Tisias in Sicily (all fifth century B.C.). No criticism of Mr. Brown is intended. Many modern writers make effective use of methods which have long historical precedents.

³ *Royal American Magazine*, 1 (1774) 126-128. Henceforth cited as *Royal*. The article is preceded by the following brief letter: "Sir, Please to give the following, from a late publication, a place in the *American Magazine*, and you will oblige your humble servant, A. Z."

⁴ In the original this is stated by the writer: "I know it is objected to the utility of translations, that . . ." He parallels Mr. Brown's technique then, with the contrary approach.

3. Pedantry and envy also cause this professed veneration. The pedants, to establish and display their own importance, forever praise the tottering foundation on which it is built. The envious, conscious of their own want of merit, strive to obscure that of others by extolling those whom time has removed from competition with themselves.

4. The various reasons given for veneration of the ancients have one common absurdity: the insistence that every person study Latin and Greek. This insistence is based on two false assumptions: (a) that truth cannot be equally well expressed in English or French, and (b) that modern knowledge is not sufficient to translate the ancient languages accurately.⁴ Both these assumptions can be answered in this way: If modern knowledge is not sufficient to translate the ancient languages with justice, how does this affect the translation more than the originals? If they are not understood it is a loss of time to read them at all. If they are understood they can be learned with ease and pleasure in the translations done into English, which exceeds all other languages in excellence.

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5. Discussion of this matter has two purposes: (a) to free readers from the insolence of a set of pretenders to knowledge, who always assume an unjust superiority from their acquaintance with ancient writings,⁵ and (b) to show them that all that is really valuable in the ancient works may be acquired in translations.

The anonymous writer objects to the study of the classics on the grounds that they are too difficult for the average student to master, and that translations are not only adequate but are necessary to save time. These are essentially the same arguments as those quoted by Mr. Brown in the passage given at the beginning of this article. Now consider Mr. Brown's summary of the case against translations:

... They pervert the sense in all places where exact equivalents between the two languages are not found; they pervert the artistic qualities of the original either by destroying them wholly or by substituting something alien; and even when good, they become dated, so that it has very well been said that every generation has to do its translations over. . . . It follows from this that at best a translation can give only an incomplete, and at worst an erroneous notion of the original.⁶

The strict counterpart of this in the earlier article is in the generalized statement "that modern knowledge is not sufficient to translate the ancient languages accurately."⁷ But compare it with this passage:

It is certainly true, that in every dead language, there are many things impossible to be exactly understood; but these are probably no more than the graces of expression, which are immaterial to the acquisition of real knowledge. The greatest admirer of Homer will hardly say, that he understands all the words, which our ignorance of their true force makes us call expletives, or words designed only to fill up the line, without any particular meaning of their own. . . . Can he therefore urge it as an objection to Mr. Pope, that he has not translated those?⁸

It does not require much imagination to see that at least an implication of the points made in Mr. Brown's summary underlies this passage. It was, of course, not incumbent upon the writer to give the opposing argument in full.

If the attack appearing in the *Royal American Magazine* were an isolated example, it would have little significance except to show that at least once during the third quarter of the eighteenth century the same arguments were directed against the study of the classics that

are used today, and to suggest that the basic issues remain unchanged despite the intervening years. But it was not an isolated case. Although the full record has not yet been compiled, enough has been completed to indicate that such attacks were increasingly frequent in the last quarter of the century, and that they received wide circulation.⁹ The partial record also reveals that the device used by Mr. Brown was standard procedure for both sides, and that, when an attack appeared in a given publication, a subsequent issue often contained a rebuttal in which the opposing arguments were repeated and then refuted point by point.¹⁰

The real significance of the anonymous attack, however, lies in another but related direction. Such attacks and the replies to them make it plain that the battle which was then going on in America was but a continuation, in a different locale and under somewhat different circumstances, of an earlier and larger conflict—the "Battle of the Books." The genesis of that conflict on the Continent and in England, and the main outlines of its development outside the United States, have been brilliantly sketched by Gilbert Highet in a book which should become the new bible of humanism; "... the issues debated," he says, "were of deep significance, and continue to be significant to the present day. . . . The battle waged in France and England at the turn of the seventeenth century was only one conflict in a great war which has been going on for 2,000 years and is still raging. It is the war between tradition and modernism; between originality and authority."¹¹

Of the four chief arguments used by the moderns the "most popular nowadays . . . is this":

Human knowledge is constantly advancing. We live in a later age than the Periclean Greeks and Augustan Romans: therefore we are wiser. Therefore anything we write, or make, is better than the things written and made by the ancient Greeks and Romans.¹²

This argument is clearly reflected in Points 1-3 of the *Royal American Magazine* article, partially in Point 5, and also in one remaining point, which we may summarize as follows:

The English language has original funds of knowledge which exceed all the boasted treasures of antiquity. This is also true for works of the imagination. It has been said that for any sentiment expressed by the most admired ancient on any subject another can be found in

⁵ This attitude of "unjust superiority" was mentioned with considerable bitterness in the early decades of the present century.

⁶ Brown 254. His answer (255) to the charge of difficulty is: "The same thing can be urged against any modern language as well, and is equally true and equally false." He cites the phenomenal results achieved during the war with instruction in Russian, Japanese, Chinese, and other more exotic tongues, and ventures to say that learning most of these would be far more difficult than learning enough Greek to read Homer or Plato.

⁷ Cf. Point 4(b).

⁸ Royal 127.

⁹ One attack, which appeared in a New York paper in 1789, has been located in a paper and a magazine in Philadelphia, and in a paper in North Carolina.

¹⁰ One instance has been found of an attack and reply written by the same person and published in the same issue!

¹¹ G. Highet, *The Classical Tradition* (New York, Oxford University Press 1949) 261. See especially all of chapter 14, "The Battle of the Books." The title, as the author indicates, is taken from Swift's famous satire.

¹² Highet *op. cit.* (*supra*, n. 11) 264.

Shakespeare on the same subject, which would equal if not exceed it in sublimity and beauty. And every excellency of the ancients is heightened and even superior qualities disclosed in the works of Milton. If to these prodigies of human capacity are added Spenser, Otway, Dryden, Pope, Young, Addison, Butler, Swift, Congreve, Cowley, Prior, Gay and some others, we shall establish a class which must so far exceed the celebrated Classics of the ancients as to make the study of them no longer an indispensable necessity in forming an elegant taste and correct judgment in the beauties of imagination.¹³

This point also reflects an "assumption behind the modern attack"—that of nationalism.¹⁴ Since all of the authors cited are English, the anonymous article was in all probability reprinted from an English paper or journal,¹⁵ and therefore might have little application to the American scene. But whether it was American or British in origin matters little. What does matter is that it foreshadowed the genuine homespun attacks to come during the next twenty-five years, in which nationalism—American nationalism—was the most emphatic note.

The conflict continued, of course, throughout the nineteenth century. According to present bibliographical information, which is admittedly incomplete, it reached the period of greatest intensity in the decade between 1880 and 1890. This was followed by a period of comparative calm which lasted for ten years. In the first decade of this century the battle flared again with renewed vigor, and traces of the bitterness engendered then, and in the next ten years, still linger.

In a series of papers an attempt will be made to tell the history of the American chapter of the Battle of the Books. In the telling the principal participants will be noted and the arguments used carefully surveyed. The different phases through which the debate passed and the extent to which it was influenced by British and European developments will be traced. It will not be an easy story to tell, but it is one that needs to be told. It needs to be told because the battle is still on. It needs to be told because the whole humanistic tradition is now on the firing line. It needs to be told because the lessons it will teach may help to point the way for a re-evaluation of the *litterae humaniores* and their place in the modern world.

JOHN F. LATIMER

GEORGE WASHINGTON UNIVERSITY

¹³ *Royal* 127-128.

¹⁴ *Higher op. cit. (supra, n. 11)* 275.

¹⁵ See the letter preceding the anonymous article (quoted *supra*, n. 3). Articles appearing in a magazine or newspaper were often reprinted without permission on both sides of the Atlantic. Search for the original of this article, which included five London magazines for 1773, one for 1772, and one in Edinburgh for 1773, yielded no results. The contemporary newspapers present a more formidable task, but one that will be undertaken. No reply to this article has yet been found.

MONEY TALKS

No teacher will deny that any "real" object will stimulate the interest of the students more than a dozen pictures or two dozen essays and lectures. Yet many teachers hesitate even to inquire about securing some object of Roman antiquity because they have a firm but false belief that (1) such objects must be very expensive and (2) such objects are extremely difficult to purchase in the United States. Actually, small antiquities can be purchased at reasonable prices from a number of reliable dealers. One type of object which is readily available is the Roman coin.

There are several reasons why a coin is one of the most satisfying items for classroom use: (1) it is small enough for easy transportation, (2) it is not easily broken (although sometimes it is easily misplaced or lost), and (3) Roman coin types often contain allusions to persons or to historical events about which the student has been studying.¹

Any teacher can obtain a creditable small collection of authentic Roman coins for as little as twenty-five dollars. Very fine examples of individual coins can be bought for as little as two dollars each. Of course rarer issues cost a great deal more, and there is really no limit to the amount of money one can spend on a collection.

If a teacher is interested in acquiring a small coin collection, there are a few basic facts about Roman coinage that he should learn, if he is not already acquainted with the problems of Roman numismatics.

1. The Romans issued coins in silver, gold, and several alloys of bronze,² but the basic coin of the Roman monetary system was the silver *denarius*, a coin about the size of the U.S. dime. The word *denarius* originally meant 10 *asses*. (The *as* was a bronze coin which can be roughly compared to our cent.) The *denarius* has often been equated with twenty cents, but its actual purchasing power was probably far greater. Incidentally, the word *denarius* is the one used in the story of the Tribute Money in the New Testament.³ It is translated "penny" in the English version; in fact, the English abbreviation for penny, *d.*, is short for *denarius*.

2. The coin types (designs on "heads" and "tails") varied much more than our coin types do. There were always one or more different sets each year. During the republic, the types on coins issued at Rome were selected by a board of three men who often chose devices that related to the exploits of some member of their family. Sometimes important generals issued coins in their own honor for use by the army in the field. During the empire almost all of the coin types refer to the emperor or to some member of the imperial family, although theoretically only the gold and silver coins were

¹ In an article written some years ago I tried to point out some of the historical references on a group of coins from the Roman Republic: "Coin Types and Roman Politics," *CJ* 43 (1947/48) 401-405.

² Actually coins were struck both in bronze and in brass, but all such are usually considered together as coinage in *aes*.

³ Luke 20:19-25.

under the supervision of the emperor, while the coinage in *aes* was controlled by the senate.

3. Roman coins were all struck (made) by hand. There was no attempt to make them uniform, or even to see that the design was centered. Therefore the coins often look misshapen, and students mistakenly attribute their irregularities to the ravages of time. Actually they are probably the same shape now as when they were first issued.

The teacher who wishes a little more detailed information about Roman coins can consult:

HILL, G. F. *Historical Roman Coins from the Earliest Times to the Reign of Augustus*. London 1909. (Good, but somewhat antiquated.)

MATTINGLY, HAROLD. *Roman Coins from the Earliest Times to the Fall of the Western Empire*. London 1928. (Contains a great deal of extraneous material about the controversial dating of the first issues, but is excellent.)

GRUEBER, H. A. *Coins of the Roman Republic in the British Museum*. London 1910. (Can be secured only through the larger libraries or on inter-library loan. Despite the book's age, the Introduction and the notes on the individual coins are very fine, and the excellent indices help one to locate a coin easily.)

If any teacher is interested in the subject and cannot find any of these books, or is puzzled about a particular problem, the author of this article will be glad to answer, as best she can, any questions about different phases of the subject.

Before the teacher selects any coins for a school or a private collection, a few more principles should be considered:

1. Very fine or excellent examples are really the only satisfactory ones for classroom use. They do not cost much more than the poorer, worn coins which have almost no teaching value.

2. Select coins which are directly related to the subjects you are teaching. There are a number of coins of

Julius Caesar available at from five to ten dollars. One has a trophy of Spanish and Gallic arms; another has a reverse type which shows Aeneas fleeing from Troy with Anchises and the Palladium. This latter coin doubles nicely in Caesar and Vergil classes. Coins were issued by the various assassins of Caesar, by Mark Antony, by Augustus. There are also coins which refer to Marius and Sulla. Another set of coins has reverse types with the different Muses; another has scenes depicting the labors of Hercules.

3. Examine coins before purchase. Most dealers will send the coins to you on approval. Many will ship a large group from which you may select one or more.

4. Remember that not all coins are always in stock, and that many of the most significant ones are rare and prohibitive in price, such as the Ides of March coin of Brutus. Other coins are available, though, and will serve the purpose just as well.

After the purchase of your coins, try to acquaint yourself with each coin thoroughly so that it will mean more to you, and through you will seem more real to your students. Such study may also engender more research in the field of numismatics.

A few suggestions for actual coins to be included in a small collection:

1. A coin of Julius Caesar. Excellent examples available at from five to ten dollars.

2. A coin of Augustus, nephew and heir of Julius Caesar, first emperor, ruler of Roman world during life of Vergil, etc. Coins available from two dollars up, depending upon types, degrees of fineness, etc.

3. A coin from the age of Marius and Sulla or coins issued by the son of Sulla who was a moneyer in 53 B.C. Good examples begin about \$3.50.

4. One or more coins from the period of Cicero. None were issued by the orator himself, but a contemporary piece should be of interest. All prices.

5. A coin of Tiberius as an example of "Tribute Money." These coins are rather scarce and higher in price.

As your collection increases you can secure one or more good imperial coins which have very fine portraits of the

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Roman emperors. Generally speaking, these coins are less expensive, but you will find greater variety of types and personal allusions on the earlier, somewhat more expensive coins from the time of the Roman republic.

In almost every city there are coin dealers, but few of them handle ancient coins as regular stock unless there is local demand. Often they can locate special coins for you through advertisements in trade periodicals. In New York City there are two dealers who are thoroughly reliable and who usually have a good stock of ancient coins: Stack's Coin Co., 12 West 46th Street, New York 19, N. Y., which has a wide selection at moderate prices, and Numismatic Fine Arts (Edward Gans), 101 West 55th Street, New York 19, N. Y. Here are available many excellent examples of superior pieces and rare items. Prices are proportionately much higher.

It is my hope that many teachers who have hesitated to investigate the purchase of ancient objects will acquire a coin or two of ancient mintage, and will discover for themselves that money can talk, even after two thousand years.

LAURA B. VOELKEL

MARY WASHINGTON COLLEGE OF
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REVIEWS

Menandri Epitrepontes. Edited for the use of schools by VITTORIO DE FALCO. ("Collana di Studi Greci," Vol. III.) 2d ed.; Naples: Libreria Scientifica Editrice, 1949. Pp. 82. L. 450.

Menandro, I Contendenti: Versione e Integrazione Poetica. By EUGENIO DELLA VALLE. ("Biblioteca di Cultura Moderna," No. 456.) Bari: Glus. Laterza e Figli, 1949. Pp. 155.

These two books bear witness to Italian interest in Menander. There is no edition in English, for example, of a complete play of Menander for use in schools. De Falco's is now presented in a second edition. The notes are in Latin, and deal chiefly with textual questions. For the most part the German editors are followed. The references to works such as Cantarella's translation (*L'Arbitrato: Introduzione, traduzione e commento* [Como 1945]) that have appeared since the Teubner edition of Koerte in 1938 are most welcome.

Notes on usage, interpretation, and style, or on the dramatic significance of scenes, character, and action, are rare. Obviously this is no school edition such as we expect in this country, but the text itself is excellent, and De Falco's own contributions are recorded. The printing is very well done and errors are few. No one is likely to be fooled by "New York" (page 4). Since the writer refers to my note in *AJP* 62 (1941) 461-462, but does not discuss the supplement with which I proposed

to restore line 395, I assume that he did not see the note itself. The collection of passages from ancient authors who refer to Menander is most useful. I miss Statius, *Silvae* 2.1.113-119, with its reference to a schoolboy who recited bits of Menander, and Pliny *NH* 30.7, where Menander is referred to as the unrivaled literary genius of the plain style. There is no index; the dramatic personae are given only in Latin, not in Greek.

The work of Della Valle is the third attempt, I believe, to restore the missing parts of *The Arbitration* (he would call it *The Contestants*). He has worked independently of the German reconstruction by Koerte and Von Oppeln-Bronikowski and of the English version of Gilbert Murray. I reviewed the latter in *CH* 41 (1947/48) 202-205. Della Valle is much more conscientious than Murray in the attempt to utilize all traces of the original. He even inserts a fragment like 581 Kock, which, as Koerte says, belongs to a slave more serious and loyal than Onesimus. Murray, by inventing freely and disregarding uncertain fragments while adapting his technique to the needs of the modern stage, succeeded admirably in capturing the spirit of Menander, and in making his meaning clear to a present-day audience. His characters are lively and his scenes effective.

It would probably be impossible for anyone, even Menander himself, to produce good drama if he were required to be, as Della Valle intends to be, faithful to the indications of a mutilated text. His work is an exercise in ingenuity, very praiseworthy in itself, but not continuously vivid in characterization and spontaneous in action, as Menander's original undoubtedly was. The use of verse is probably less hampering in Italian than it is in English. Furthermore, in popular Italian comedy there is much that in subject and method of presentation reminds us of Menander. Della Valle remarks that he has seen plays in Naples that recall the plot of *The Arbitration*. Certainly the stylized acting and appeal to the eye of the *commedia del arte* are needed if Menander is to be appreciated in the theatre.

There are long notes on many questions of text and interpretation. Habrotonon is freed in the end and given to Chaerestratus, though not as a wife. Onesimus also gets his freedom. Simias is made a serious youth, not a slave pedagogue, as we might expect from his name. But the plot requires a serious youth, as all interpreters have recognized. The version is worth studying as a commentary, though it occasionally misinterprets or ignores the Greek, and is not always convincing in its reconstruction of what is missing. It certainly makes *The Arbitration* playable on the Italian stage, but I am afraid that the play will be more of a curiosity than a revelation. It restores Menander, but the joints creak.

L. A. POST

HAVERFORD COLLEGE

Imperial Rome—Its Life and Grandeur. Filmstrip by the Audio-Visual Materials Consultation Bureau, College of Education, Wayne University, Detroit, Michigan, under the direction of ARTHUR STENIUS. Latin captions by THOMAS CURT. \$3.00 (black and white); \$6.00 (color).

Greek Life in the 5th Century B.C. Five filmstrips by Mlle. Plaut. Sainte Pience, Manche, France. 10s. each. Make remittance payable to Mlle. Plaut, No. 67.87, Banque Nationale Commerce & Industrie, Avanches, Manche, France.

Two editions of filmstrips indicate a growing interest among classicists in audio-visual aids. *Imperial Rome—Its Life and Grandeur*, produced by Wayne University, is available both in color and in black and white. The thirty-three pictures are intended to show various phases of life in the Early Empire—military, domestic, and social—and have captions in Latin. The vocabulary, according to the two-page instructor's guide, is based largely upon the words for the first and second years in the College Entrance Examination Board Word List.

Although this production is most attractive in ap-

pearance, it is grossly lacking in authenticity. The illustrations are so inaccurate that we can only conclude that they were done without any supervision by a classicist. An artist ignorant of the classical world has repeatedly misinterpreted the captions. A few examples will suffice.

Aliqui servi in agris laborare coacti sunt is illustrated by the ridiculous picture of four slaves in chains pulling a plow. Another equally fatuous illustration, with the caption *Civibus pauperrimis munera erant eadem quae servis*, shows free citizens marching in chains through the streets, accompanied by an overseer with a whip. The relation of patron and client is caricatured by representing the clients as unkempt, ragged denizens of the Subura: *Blande dicendo, cliens pecuniam saepe meruit vel veterem togam corruptam*. The "toga" in the picture looks like a bathrobe and is a vivid blue-green.

Since so much effort went into the production of this strip, it is regrettable that it did not have competent advice from a classicist. Teachers are definitely advised not to use this filmstrip.

The five filmstrips by Mlle. Plaut, *Greek Life in the 5th Century B.C.*, are copies of Greek vase paintings in black and white, without captions. The most interesting

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are Nos. 4a and 4b, which tell the story of Daphnis and Chloe. Teachers could easily improvise a running commentary in either Latin or Greek. No. 2 (there is no No. 1), showing weddings, would appeal primarily to girls, and No. 5, illustrating the games in the twenty-third book of the *Iliad*, will interest boys. The subject of No. 3 is burial. There is a mimeographed guide in French, with an English translation provided for Nos. 2 and 3. Strips on music and games, Hercules, and domestic life are promised for the future.

Although admirable in other respects, these strips are not aesthetically pleasing. In copying, Mlle. Plaut has lost the deft grace of the originals. Moreover, even if the work were done with more skill, it is doubtful whether the average child would be much interested in reproductions of vase paintings. It would seem far better to do as H. M. Herget did in his illustrations for the *National Geographic*, combining attractive illustrating techniques with historical accuracy.

WALDO E. SWEET

WILLIAM PENN CHARTER SCHOOL
PHILADELPHIA, PENNSYLVANIA

Die geheime Schutzgottheit von Rom. By ANGELO BRELICH. Translated from the Italian by V. von GÖNZENBACH. ("Albae Vigiliae," Neue Folge, Heft VI.) Zürich: Rhein-Verlag, 1949. Pp. 66. S. Fr. 8.

This study in Roman religion is a continuation of a series of which several volumes have been reviewed earlier in *THE CLASSICAL WEEKLY*. The series is under the general editorship of Karl Kerényi in collaboration with S. Eitrem and C. de Tolnay. Kerényi himself, who writes the Preface to this book, is primarily concerned in his study of Roman religion with probing the hidden meaning of religious myths and rituals, and in building a kind of reconstruction of the thinking that lies behind them. Professor Brelich uses a similar approach to the problem of the secret, protecting divinity of Rome, an entity as it were *remotum a notitia vulgari*.¹ This investigation does not undertake to find the name for such a divinity (Diva Angerona was popularly supposed to be the deity meant), but rather to study the factors which would contribute to the concept of this divine power, to explore the nature of "das gemeinsame Element" appropriate to the role of a "geheime Schutzgottheit."

The analysis of the tutelary divinity of Rome stems from the tradition, handed down by various authors, of

the unknown secret name of the city itself. With this tradition went the idea that the name of the protecting god must not be revealed, in order that it might not become subject to the power of an enemy. The basic question raised is contained in Plutarch *Roman Questions* 61: "Why may not that deity, whether male or female, in whose especial protection Rome lies, be mentioned, inquired after, or named . . . ?" (tr. H. J. Rose).

From this concept of a divinity with undefined sex we reach the idea, Brelich argues, that either this divinity is older than an anthropomorphic mythology and does not yet have a defined sex, or that the god is an abstraction and no longer has any sex, or that it is an androgynous divinity. The nature of an androgynous divine power Brelich examines carefully, for example, in the relationship to be found in Genius-Fortuna, in a consideration of Pales, listed as both male and female, and in a study of Juno in Lanuvium, and of Diana in Aricia. In the places just mentioned, Juno and Diana are protecting divinities of their states or areas, and are always somehow linked with a male divine power. Thus, Brelich believes, the secret protecting divinity of the state must contain within itself both sexual elements of existence. In addition to this, various heterogeneous factors belong to the very dim picture we can obtain of the "geheime Schutzgottheit" of Rome. In this sense Genius, Fortuna, Pales, Ops Consiva, and Diva Angerona are all "Schutzgottheiten der Stadt," because they all individually share in this complex of ideas underlying that divine power, a complex which contains a basic pattern of life and death, of fertility and continuity of existence, but which is expressed in various ways in more than one divinity. The arguments, however of this stimulating contribution to our knowledge of Roman religion must be weighed carefully in the light of the evidence presented.

ELIZABETH C. EVANS

VASSAR COLLEGE

An Introduction to Ancient Philosophy. By A. H. ARMSTRONG. Westminster, Md.: The Newman Press, 1949. Pp. xvi, 241. \$3.25.

Mr. Armstrong has successfully accomplished what many today would consider impossible, viz. to give us in one volume of less than 250 pages a survey of Ancient Philosophy without ever allowing his book to become superficial, inadequate, or a mere rehash of other men's work. Beginning in the orthodox fashion with Thales, this *Introduction* ends, somewhat less conventionally, with a chapter on St. Augustine. It would perhaps have been even more natural for Armstrong to conclude with a chapter on St. Thomas and his reorganization of

¹ See Susan Savage, "Remotum a Notitia Vulgari," *TAPA* 76 (1945) 157-165, for a recent study of secrecy in the religious practices of Rome.

THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

AUTUMN MEETING

SATURDAY, NOVEMBER 24, 1951

10:30 A. M.

MUSIC ROOM, THE CHALFONTE

The Chalfonte-Haddon Hall

Atlantic City, New Jersey

PROGRAM

THE POETIC USES OF HYPERBATON: Professor Edward B. Stevens, Muhlenberg College

"PLACE A ROSE ON BRUTUS' GRAVE" (THE PROBLEM OF READABILITY IN HIGH SCHOOL LATIN): Miss Marjorie E. King, Springfield Township High School, Montgomery County, Pennsylvania

THE HOUSING PROBLEM IN ANCIENT ROME (illustrated): Professor Dorothy M. Robathan, Wellesley College

The foregoing papers will be followed by a half-hour designed to give the members and friends of the Association an opportunity to become better acquainted socially, and to meet the speakers. Your colleagues, friends, and interested students will be cordially welcomed.

Members intending to stop at the Chalfonte or the Haddon Hall should make early reservations with The Chalfonte-Haddon Hall, Leeds and Lippincott Company, Atlantic City, New Jersey.

ancient thought; for Armstrong is a Thomist, not an Augustinian. In the Preface he explains that his *Introduction to Ancient Philosophy* is at the same time a historical introduction to the *philosophia perennis*, yet he voices the hope that the book will also have value for readers who do not share his theological and philosophical convictions. The reviewer would say that Armstrong's perspective, far from distorting anything, secures additional interest for many topics. Armstrong writes with fairness about Hellenic conceptions of man's excellence (*aretê*). True, he is offended by the "spiritual pride" of ancient philosophers, and finds Aristotle's enthusiastic description of the highminded man revolting; yet these are minor matters which we forget when we find new insights into the shaping of theological ideas, a sense for the continuity between ancient and mediaeval philosophy, and excellent comments on the first appearance and subsequent transformation of thoughts that were to become incorporated in the Christian tradition.

I can single out but a few points. One may regret that the account of the Pre-Socratics had to be as condensed as it is. The Socratic problem is handled with tact; according to Armstrong, Socrates' chief concern is with the care of the soul (cf. Jaeger, *Paideia* II 39). In the chapters on Plato attention is focused on the theory of Ideas, the cosmology of the *Timaeus*, and the

political system. In the case of Aristotle, the physical and metaphysical doctrines receive the fullest treatment, with psychology coming next, while the biology is all but ignored (on p. 76 Armstrong is momentarily carried away by the idea that Aristotle could or should have elaborated the philosophical function of Plato's cosmic soul). I notice with satisfaction that Armstrong allows a considerably greater influence of Plato and Aristotle on the formation of the Stoic system than Pohlenz does in his recent book on the Stoa.¹ On the philosophers of the imperial age Armstrong speaks with special authority; successfully he disentangles the various strands of thought which have come together in Middle Platonism, and gives us a sympathetic and penetrating analysis of Plotinus, his favorite thinker among the pagans. These sections and that on St. Augustine are perhaps the most original of the book, yet there is originality everywhere in the selection, in the interpretation, and especially in the interrelation of the thoughts presented.

FRIEDRICH SOLMSEN

CORNELL UNIVERSITY

1 [ED. NOTE: For a review of this work, cf. *CW* 44 (1950/51) 105.]

RECENT PUBLICATIONS

This department is conducted by LIONEL CASSON, Contributing Editor, with the assistance of PHILIP MAYERSON. The list is compiled from current bibliographical catalogues and publishers' trade lists, American, Belgian, British, Dutch, French, German, Italian, Spanish, and Swiss, and includes books received at the editorial office. Some errors and omissions are inevitable, but *CW* makes every effort to ensure accuracy and completeness.

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NOTES AND NEWS

This department deals with events of interest to classicists; the contribution of pertinent items is welcomed. Also welcome are items for the section of *Personalia*, which deals with appointments, promotions, fellowships, and other professionally significant activities of our colleagues in high schools, colleges, and universities.

The **Classical Association of the Atlantic States** will hold its Autumn Meeting on November 24, 1951 in Atlantic City. The announcement of the meeting appears at the center fold of this issue.

The **American Philological Association** will hold its Annual Meeting at Princeton, New Jersey, at the invitation of Princeton University, on December 27, 28, and 29, 1951. The meeting will be held in conjunction with the General Meeting of the Archaeological Institute of America. Two panel discussions are planned: "The Role of Ionia in the Development of Classical Greek Culture," and "The Problems of Scholarship in the Humanities Today."

The **New Jersey Classical Association** announces the election of the following officers for 1951-1952: President, Mr. Richard Carr of Glen Ridge High

[Continued on p. 14]

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NOTES AND NEWS

[Continued from p. 12]

School; Vice-President, Mrs. Elizabeth Thomas of Leonia High School; Secretary-Treasurer, Miss C. Eileen Donoghue of Bloomfield High School; Corresponding Secretary, Mrs. Phyllis Winquist of Roselle Park High School. Miss Donoghue was the recipient of the Association's Rome Scholarship for the summer of 1951.

The New York Classical Club, reports Professor Konrad Gries of Queens College, held its sixty-sixth scholarship examination at New York University on June 15, 1951. There were ninety-seven contestants from twenty-one public high schools in New York City; the number of entrants in the Latin Fourth Year Section showed an increase over the preceding year. First and second prizes, awarded in cash, went to the following: *Latin Second Year*, Daniel Gershenson, Wm. Howard Taft H. S., \$15; Ann Lichtenstein, Hunter College H. S., \$10; *Latin Third Year*, Diana Veit, Hunter College H. S., \$50; Miriam Dressler, Erasmus Hall H. S., \$25; *Latin Fourth Year*, Diane Di Prima, Hunter College H. S., \$50; Gabriele Bernhard, Hunter College H. S., \$25; *Greek Third Year*, Marilyn Gussow, Erasmus Hall High School, \$25. In addition, sixteen

prizes in the form of books were awarded to students in the Latin Third Year and Fourth Year Sections, and ornamental pins to fourteen Latin Second Year contestants.

The fourth University of Kentucky Foreign Language Conference, held at Lexington on April 26, 27, and 28, 1951, was attended by more than six hundred scholars and teachers. The Conference was directed by Professor Jonah W. D. Skiles, Head of the University's Department of Ancient Languages.

PERSONALIA

New York University has announced the appointment of Professor William H. Stahl as Chairman of the Department of Classics in its College of Arts and Sciences at University Heights, New York City.

At a meeting held at Fredericton, New Brunswick, Canada, in July 1951, Dr. Edna White was elected President of the Classical Association of the Maritime Provinces and Newfoundland.

Dr. Charlton C. Jernigan has become president of Queens College, Charlotte, North Carolina; he was formerly head of the Classics Department at Florida State University.



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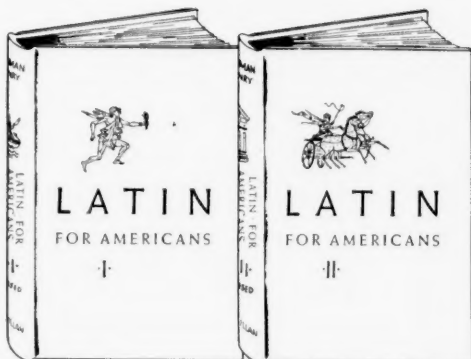
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